

SIXTY PAINTINGS BY  
ALEXANDER H. WYANT















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SIXTY PAINTINGS BY  
ALEXANDER H. WYANT

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## MOUNT EQUINOX

Height, 12 inches; width, 16½ inches

A complete and representative example of the early period, painted in the manner of the Düsseldorf school then in vogue. In subject it follows the romantic idea of primitive wildness and grandeur.

A heavy storm approaches, the vaporous clouds obscuring the mountain as it rises to the right. In the distance, the snow-covered peak of Mount Equinox is touched by warm, pinkish light.

Across the stream the nearer plane is in sombre shadow in contrast to the cool grays and indistinct forms where the rain is falling beyond. In the foreground the ledge of rock that borders the stream catches the light, and from the embankment a group of trees with gnarled roots, rising to the top of the canvas, terminates the composition.

It is thinly painted on a non-absorbent ground, over a monotone drawing in brown. The detail is rendered with photographic precision. The lights are warm gray, introducing opaque white; the mountains are blue-gray; the nearer plane is in warm green and brown.

Signed on rock in left foreground, A. H. Wyant, 1866.











## [ 2 ]

### THE OLD HOMESTEAD

Height, 15 inches; width, 26 inches

An early example, painted with the right hand, showing careful naturalistic study and a keen observation and rendering of form.

From a rocky and rugged hillside, partly grown with trees in summer foliage, one looks over a valley with its winding stream below. A white farm house is seen among the trees to the right, and the gray top of a roof indicates another habitation.

The color is in subdued grays, blue and green with contrast of brown. The painting is thin, with a conscientious and camera-like fidelity to detail.

Signed at the lower left, A. H. Wyant, 1869.

## [ 3 ]

### THE TURBULENT STREAM

Height, 11 inches; width, 17½ inches

A stream rapidly flowing over massive rocks winds its troubled way downwards from the mountain tops. The light hits the white water as it falls, forming a central and effective contrast to the steep banks that confine it. A dark stunted growth, to the left, forms a picturesque silhouette against the sky.

This is an early example. It is thinly and carefully painted over a brown, modulated, transparent undertone, with little interest or variation in the color.

Signed at the lower right, A. H. Wyant.

[ 4 ]

## MOUTH OF THE AUSABLE RIVER

Height, 15 inches; width, 25 inches

This canvas is particularly interesting to the student as showing the direct evidence of the painter's work from nature at this time, without later modification. The first plane is defined by a dark stone fence which runs abruptly across the picture. The country beyond slopes toward Lake Champlain.

Signed at the lower left, A. H. Wyant. Inscribed at the right with the wooden end of the brush in the wet paint, "Mouth of the Ausable River, Aug. 20 '72."

FORMERLY OWNED BY THE LATE GUSTAV REICHARD.

[ 5 ]

## HOPKINS PEAK, KEENE, N. H.

Height, 10 inches; width, 14 inches

In the fall of the year. The mountain, seen in faint sunlight, is placed in the upper part of the picture. To the left it is obscured by clouds indicating a flurry of snow; while above is a faint note of blue sky. In the middle-ground a mass of dark trees leads to the right over a hill. A path leads along the hillside on which are seen two hunters with dogs. In the foreground is a patch of grass still green, with late flowers, and beyond, covering the hill, withered grasses. Although an early example (painted probably before '69), it shows hints of Wyant's later color.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. A. P. COLL.













[ 6 ]

## COAST SCENE

Height, 12 inches; width, 20 inches

It is a clear day. The sky is unclouded. From an inland elevation one looks out to the blue sea, and the suggestion of white waves breaking against distant rocks. The first plane is terminated by a massive gray ledge of rocks below which a stream flows seaward. The horizon is broken by low scrub oaks on the further hills. Touches of yellow ochre, indicating withered grass, relieve the dominant green hue of the ground.

Signed at lower left, A. H. Wyant.

FORMERLY OWNED BY THE LATE GUSTAV REICHARD.

[ 7 ]

## NEWPORT ROCKS

Height, 16 inches; width, 26 inches

A barren rocky ledge runs diagonally across the composition, leading downwards to a rolling, rugged wind-swept shore, beyond which the sea horizon terminates the perspective. A schooner sails before the wind. The hard gray rocks are firmly drawn and masterfully modulated, while the ground, with its suggestive texture, gives them weighty support. This is evidently a study from nature, having all the characteristics of a particular place.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. BURTON MANSFIELD.

## AVALANCHE LAKE

Height, 36 inches; width, 60 inches

A great mountain promontory rises abruptly at the bend of a deep flowing river. It is a gray day. The wind is blowing, the clouds are flying, the light is changing. From the heights of the mountain slope a steep rocky gorge makes its rugged way to the cleared land below. A few tall trees rise under the protection of the massive cliffs. The composition runs diagonally across the canvas. The light and dark is finely arranged with the introduction of clouds and cloud shadows. This varies the contrast of contour and adds greatly to the dominant action. There is a splendid relation between the qualities of the air, water and land, the resistant and the non-resistant. This is one of the triumphs of the painter's transitional period, and one of the strongest illustrative and realistic examples which he ever produced. Its size gives it an additional and impressing grandeur. The tone is built up with variations of gray, gray-green, brown, and gray-blue.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. W. S. LADD.













## VIEW IN COUNTY KERRY, IRELAND

Height, 26 inches; width, 40 inches

A cloud shadow is thrown over the central plane of the picture, becoming lighter in value and more local in color as it nears the foreground. In the distant, illumined plane, an arid range of mountains is pictured in rugged relief against the sky. A lake reflecting the cool colors of the sky attracts the attention to the foreground, to the right of which, under the shelter of a massive ledge of gray rocks, is a peasant's hut with thatched roof of reddish hue and white-washed walls. The foreground is in gray green, broken by a rock which leads the eye of the spectator to the right, and is taken into the picture again by the rocky ledge and the small path leading to the open door of the house.

The sky is broken by clouds which are arranged in three planes. The first plane, in shadow, is outlined against the second plane in light, while the gray-blue in the center, and at the edge of the frame, indicate the third plane beyond. The technique is quite free and direct, with very little under-painting.

Signed at the lower left, A. H. Wyant.

METROPOLITAN MUSEUM OF ART.

# THE FLUME—OPALESCENT RIVER —ADIRONDACKS

Height, 47½ inches; width, 35½ inches

A stream flows between the rocky, precipitous sides of a mountain gorge. The light is concentrated upon the white water in the center of the composition to the left of which rises perpendicularly a massive overhanging rock. The waterfall above is confined to its narrow way by dark cliffs between which one has a V-like vista of the clouded sky. A touch of blue tells of the sun which casts a soft warm, yellowish light over the upper wood-grown ravine. Warm browns and deep rich greens of wet clinging moss concentrate the attention to the rocks in the center, while in the foreground some vegetation of a blue-green color grows from the earth in the crevices of the rocks. The pine trees above are in deep green-brown. The paint is applied directly over a modulated undertone of transparent brown, the cooler colors being added with a full brush, the shadows kept warm and thin.

This picture testifies to the strong realistic foundation on which the later work of Wyant was based. Freed from the more picayune manner of the earlier efforts, it shows the artist as an able and competent painter and a well-trained draughtsman. It is a faithful and forceful representation of a particular place.

Signed at the lower left, A. H. Wyant.

EVANS COLLECTION, NATIONAL GALLERY, WASHINGTON.











[ 11 ]

AUTUMN IN THE WOODS

Height, 48½ inches; width, 36½ inches

In a partially cleared wood, where the slender beech and birch trees have been left standing, two trees rise, columnlike, from the first plane, which is in shadow, their foliage decorating the upper termination of the canvas. The vista through the trees shows the sunlit ground, above which the contour of the more distant trees creates an effective design against the sky. Realistically rendered, the composition is nevertheless carefully conceived and harmoniously balanced. Wyant painted several pictures about this time (in the early eighties) of a similar subject, one of which still remains uncompleted, but in which the form is fully modulated in a transparent monotone. It indicates how important form was to the painter at this period. The trees are in full foliage, the color is in variations of green and brown broken by the silvery grays of the tree trunks and sky.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. HAROLD I. PRATT.

## ADIRONDACK LEDGE

Height, 42½ inches; width, 33½ inches

Tall slender trees, from which the leaves have partly fallen, rise on either side of the canvas to its termination above. Between the trees some small bushes and evergreens, partly in shadow, bring out by contrast the ledge of rock beyond, above which the sky indicates the changing lights of the day.

A mountain brook occupies the immediate foreground. The theme is one of chiaroscuro rather than color, the general tone being built up with variations of gray, gray-blue, dull gold and neutral greens. The pigment texture has been carefully rendered and imparts to the form a sense of substance and solidity. Painted in the early eighties, this picture, as the size indicates, is an important example of that period. Wyant was not, however, always happiest in his larger canvases, the great effort to produce which was beyond his limited endurance. Although eminently characteristic of the painter in its subtle rendering of chiaroscuro and its temperamental and sensitive technique, this picture combines two different themes, which he later learned to treat separately. It has not that charming intimacy which one at once feels when the sky is obliterated and the light concentrated on the ledge, nor has it that feeling of distance and aerial expanse that in many of Wyant's pictures makes such an immediate and emotional appeal.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. GEORGE S. PALMER.











## FORENOON IN THE ADIRONDACKS

Height, 33 inches; width, 42¾ inches

The color scheme is in neutral hues of blue, green and brown, and in a lighter key than most of Wyant's pictures.

The first plane is veiled in soft cloud shadow, while the full light of noon plays over the distant mountain valley. From the central foreground rises a stately beech tree, firmly and fully modeled, its leaves decorating the upper part of the picture, the line of which is carried down on the right by a dark massive group of trees indicating the edge of a forest.

The foreground, in variations of gray-green and neutral brown, is given solidity and structure by carefully arranged pigment textures.

Below the foreground plane a small lake is discerned, the distant bank of which is bordered by a rocky ledge with sparsely grown trees.

In the extreme distance, a mountain is faintly seen through the summer haze, while notes of white smoke indicate forest fires.

The sky is veiled with delicate white cloud film, through which is seen the gray-blue of the more distant sky.

Signed at the lower left, A. H. Wyant, '84.

HEARN COLLECTION, METROPOLITAN MUSEUM OF ART.



[ 14 ]

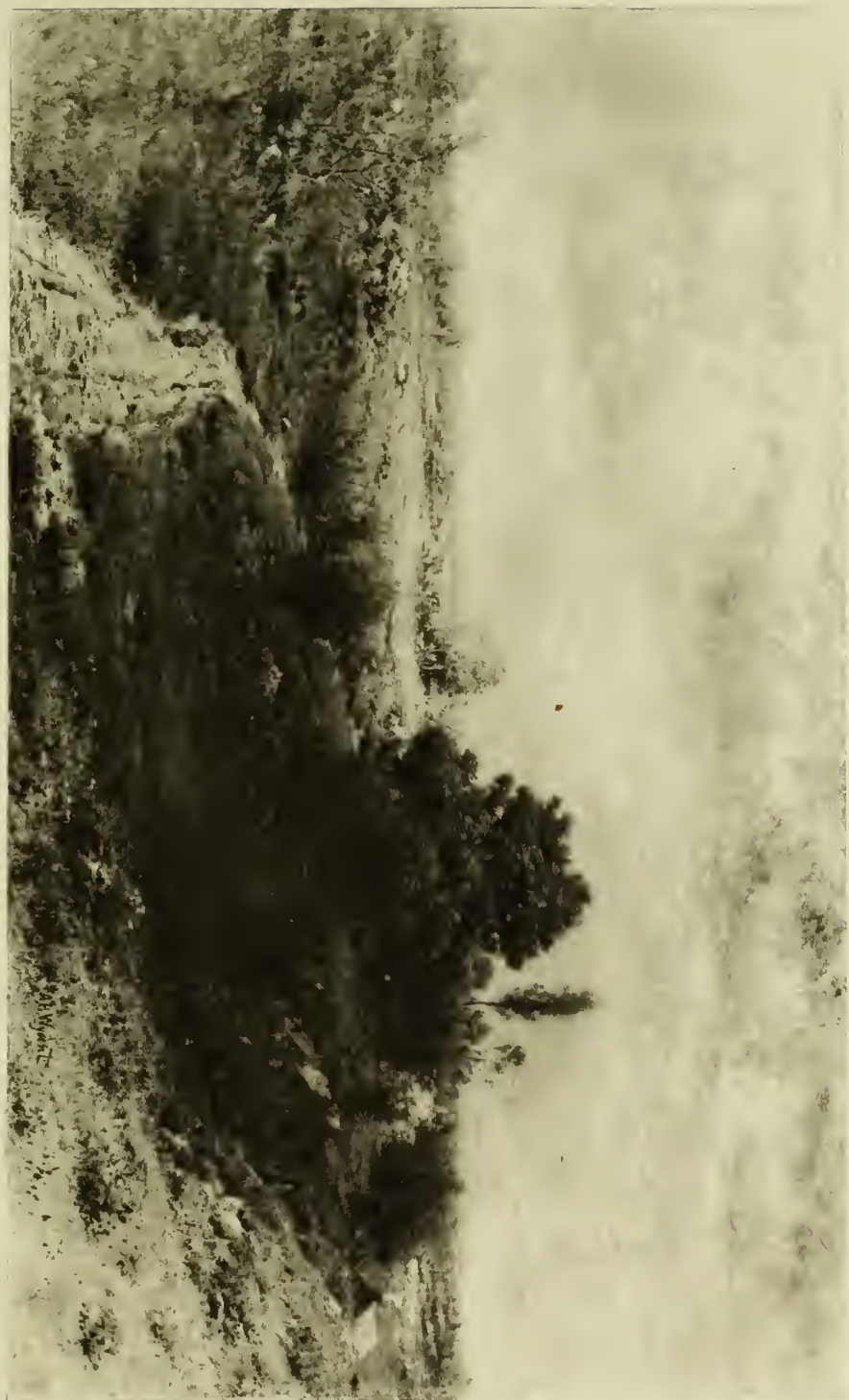
## KEENE VALLEY

Height, 18 inches; width, 30 inches

In a rolling country a road winds its way to the valley beyond. To the right a deep embankment is seen in shadow, from the top of which a group of dark trees breaks the sky line in prominent relief. The diffused light plays over the distant valley revealed in shades of delicate gold, and blending into cooler hues as it recedes to the far horizon. The light is concentrated in the central sky where passing clouds catch the warm sunlight, while above clouds in cooler shadow repeat the line of the horizon. A touch of blue indicates the distant realm beyond. The colors in the shadow of the first plane are variations of deep brown contrasted by neutral greens. The rocks add touches of gray and accent the design. The scheme is more truly one of chiaroscuro than of color and the values and relation of light and dark are subtly arranged. It is very carefully painted and finely constructed.

Signed at right of center, A. H. Wyant.

PROPERTY OF THE BROOKLYN MUSEUM.











## LANDSCAPE

Height, 36 inches; width, 60 inches

An important and mature example, carefully conceived in composition, and built up gradually from heavy under-painting to the last light scumble and transparent glaze. The predominant value is considerably lower than the gold of the frame; the color scheme is in variations of brown, warm grays and neutral greens, with occasional touches of more intense hues of red and blue-green in the foreground. On the right is a dark, massive and well-modulated tree, in the deep shadow of which one discerns a young girl with a red cap and scarf, followed by a dog. She is driving the cows homeward through the sunlit meadow which occupies the central part of the picture. A rugged rock breaks the foreground at the left and emphasizes the sloping ground, while young trees rising above the horizon concentrate the attention to the middle plane, which is in deep diffused shadow. In contrast, the sun-illuminated lake makes a horizontal termination, beyond which the mountainous distance is lost in a heavy gray-blue atmospheric haze. The clouds move from right to left, the light being concentrated in the center with warm grays and indications of pearly blue sky beyond.

Signed at the lower right, A. H. Wyant.

CORCORAN ART GALLERY, WASHINGTON.

## THE CONNECTICUT VALLEY

Height, 38 inches; width, 54 inches

This is one of Wyant's most complete and impressive canvases. The composition is noble and serene, the color rich and harmonious, the technique ample and adequate. The linear design is carried out by well-balanced and sensitively drawn tree forms which are seen in even and rhythmical silhouette against the sky. The first plane is in shadow, the predominating colors being blue green or emerald over an undertone of neutral browns, relieved by gray rocks which enforce the design. From the left a path leads to a massive leafy group of trees, through which the sky is indicated by lights which accentuate their great beauty of form.

The warm afternoon light plays across the distant valley in lines of gray and gold contrasting to the cooler colors of the foreground. A country house nestles among the trees to the right. Cream-colored clouds float lightly over the vast expanse of sky, which forms a background of gray-blue. The clouds in shadow are of darker value, and warm gray brown in color.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. SAMUEL UNTERMAYER.













[17]

## LANDSCAPE IN THE ADIRONDACKS

Height, 20¼ inches; width, 30¼ inches

On the left a group of trees is pictured in dark relief against a delicately illumined cloud. The first plane is in shadow colors of neutral brown and green, while the soft light, in variations of warm grays and gold, plays over the meadow and distant hills beyond. In the center a pool of water, reflecting the sky, relieves the more sombre colors of the foreground. Low, partly grown, trees balance the composition on the right, below which gray notes of outcropping rock give structure and solidity to the ground.

The sky is of gray, with floating clouds of lighter and warmer hue and a suggestion of blue in the upper part of the sky to the left. This is a typical and representative example of the mature work of Wyant. It is fully and completely considered. The textures are built up with great care, and the value relations are subtly modulated to bring out the scheme of *chiaroscuro*.

Signed at the lower left, A. H. Wyant.

HEARN COLLECTION, METROPOLITAN MUSEUM OF ART.

## IN THE ADIRONDACKS

Height, 24½ inches; width, 18 inches

The effect of light and shadow, with its ever varying changes, exercised upon Wyant an absorbing fascination. For him it had a mysterious charm quite apart from its realistic significance. Comparatively few of his pictures are seen in full sunlight. Always the sky is clouded, and the sun casts a diffused radiance over the landscape.

The color of the present example is particularly rich and beautiful. Although the predominant tone is a transparent golden brown, this is varied by an infinite number of related hues, touches of yellow ochre, sienna and light red, while the turquoise blue, seen beyond the drifting moisture-laden clouds, gives a note of effective and exquisite contrast. This color is echoed in the foreground pool, where the grasses are touched with deep emerald green.

The mountain vista seen through the trees is golden-hued; the light being heightened as it touches the warm gray rocks in the center of the composition and repeated in the slender birches, the foliage of which forms a delicate halftone in gold. The light on the tall birch tree in the foreground is a beautiful bit of pigment quality, which has been caressed by the brush and palette knife, and over which in transparent color, contrasting hues have been drawn. The trees to the left make an effective pattern against the sky.

Signed at the lower left, A. H. Wyant.











[19]

## AN ARKVILLE LANDSCAPE

Height,  $19\frac{1}{4}$  inches; width,  $27\frac{3}{8}$  inches

Although this example has not the charm of a freely handled transparent water color, it has, through the skilful use of opaque color, the complete fulness and volume which Wyant obtained in his pictures in oil. It is in a high key and has retained all of its original delicacy and freshness.

A group of trees in cool gray-green colors is placed in the center of the canvas, to the right of which the gradually rising ground cuts against the sky.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. W. H. ABERCROMBIE.

[20]

## THE DAWN

Height, 22 inches; width, 30 inches

A characteristic composition in which a decorative group of trees is seen at the left bordering a flat country broken only by scraggly bushes and field flowers. A pool reflecting the sky occupies the immediate foreground, with gray rocks at the left. The solidity of the earth is exceptionally well realized. The sky is rendered with carefully arranged, but delicate cloud forms.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. GEORGE LINDSAY.

[ 21 ]

## LANDSCAPE

Height, 36 inches; width, 60 inches

A simple but impressive composition in which one feels the illimitable expanse of land and sky. A stream runs from the central foreground, winding through a flat, low-lying country, the horizon of which extends in unbroken perspective. The land slopes gradually upwards at the left, where a large oak tree breaks the sky line at the central plane. The sun casts a golden glow over the extreme distance. The first plane, in shadow, is painted in hues of brown and variations of gray and gray-green. The sky is extremely fine. Sun-illuminated clouds fly over the horizon, while the upper area is in shadow. The blue-green color of the clear sky is in striking and effective contrast to the predominating hues of gold and brown.

This is not only one of the largest but one of the most distinguished of Wyant's canvases.

Signed at the lower left, A. H. Wyant.











[ 22 ]

## PASSING SHADOWS

Height, 26 inches; width, 39 inches

The light is diffused and varying, as indicated by the clouded and ever changing sky. It is a theme in neutral browns and greens of which Wyant was so fond and which he so often repeated.

The subject is seen from a clearing on a mountain hillside, the foreground of which is broken by vari-colored leaves and grasses, and by the gray uncovered rock. Touches of warm sunlight play here and there, showing a path leading downwards to the central plane, which being in shadow forms a dark horizontal barrier, the line of which is varied by the rounded form of an oak tree rising before it. To the right, a slender gracefully formed birch tree is seen in light outline against a dark background of fir trees. The foliage is indicated with photographic precision. The distant valley is bathed in warm sunlight, and beyond, the undulating mountain range is in cool contrast to the sky.

Signed at the lower left, A. H. Wyant.

COLLECTION OF THE LATE F. S. SMITHERS.

[ 23 ]

## GRAY DAY

Height,  $18\frac{3}{4}$  inches; width,  $24\frac{3}{4}$  inches

The contrast formed by the dark ground against the sky, the horizon of which is placed frankly in the middle of the canvas, at once creates an impression of unvarying expanse. Note the way in which the trees at the left start the rhythm and subtle interplay of line, which although breaking the horizon emphasizes its desolate continuity. The center of the balance and point of focal concentration is just to the right of the center.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. SIDNEY CURTIS.

[ 24 ]

## SUMMER GRAYS

Height,  $15\frac{1}{4}$  inches; width,  $20\frac{3}{4}$  inches

A pool reflecting the gray of the sky leads into the picture from the right foreground. In the middle-ground the light slender trunks of two trees break the horizontal line of the distant woods and come in dark relief against the sky. The land has been cleared, leaving a line of trees at the top of the slope which terminates the perspective at the left. The clouds move diagonally to the right in counteraction to the stream in the foreground.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. SIDNEY CURTIS.













[25]

## LANDSCAPE

Height,  $36\frac{3}{4}$  inches; width, 49 inches

It is a late afternoon in the early fall. The wind is blowing, and the cloud shadows play over the landscape. The light is concentrated on the flying clouds in the center of the composition, in contrast to which, on the right, is a massive group of trees in lines of deep brown and green. In the central foreground is an indication of a meadow marsh with cool green grass. To the right, gray rocks and field flowers catch the light. Beyond the shadow the diffused light of the distance is revealed in warm neutralized hues.

This is one of the great canvases of Wyant, in which the characteristics of our local landscape are expressed with complete knowledge and loving intimacy in a well-balanced and imposing composition. It is heavily but freely painted. The light clouds above the horizon are warm cream color, touched with red, the clouds of the central area are warm gray, while the dark clouds above are in hues of gray-blue.

Signed at the lower left, A. H. Wyant.

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE.

[26]

## SUMMER LANDSCAPE

Height, 16 inches; width, 22 inches

A group of trees rises from sloping ground at the right to the top of the canvas, while a woodland stream nestles quietly below, partly lost in the shadow of the trees. To the left, tender trees grow above a rocky knoll, and beyond, the distant country stretches in golden sunlight. The sky is clouded, throwing a shadow over the foreground.

Signed at the lower left, A. H. Wyant.

THE LAYTON ART GALLERY, MILWAUKEE.

[27]

## A GRAY DAY

Height, 16 inches; width, 24 inches

A charming example in grays and gray-green. The composition is simple. From a flat meadowland two trees rise in dark pattern against the sky. The roof of a farm house is seen just beyond. The sunlight touches the distant horizon in lines of neutral gold, while the first plane is in soft shadow colors of gray, blue, green and passages of brown, relieved by gray rocks in the immediate foreground.

The cloud forms are tenderly modulated in various values of gray and a note of faint blue.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. ROBERT HANDLEY.











[28]

## SUNSET AFTER STORM

Height, 18 inches; width, 24 inches

A group of picturesque trees is seen in dark silhouette against an evening sky, forming a stately and imposing pattern. The horizon is placed low on the canvas. Dark clouds above confine the light to the left of the center, in striking contrast to which the trees, in full foliage, rise to the upper part of the composition and recede to the right. On the left a group of low trees keeps the eye of the spectator from going out of the picture. In the central foreground a pool reflects the light sky. A path leads from the left-hand corner and is followed again, going over the rising ground beyond, thus accentuating the dominant rhythm of the composition. The tone is low in value. The color, although not intense, is suggestive, being variations of deep browns and greens, relieved by the warm sunset color of the sky.

Signed at the lower left, A. H. Wyant.

## MORNING AT NAVESINK

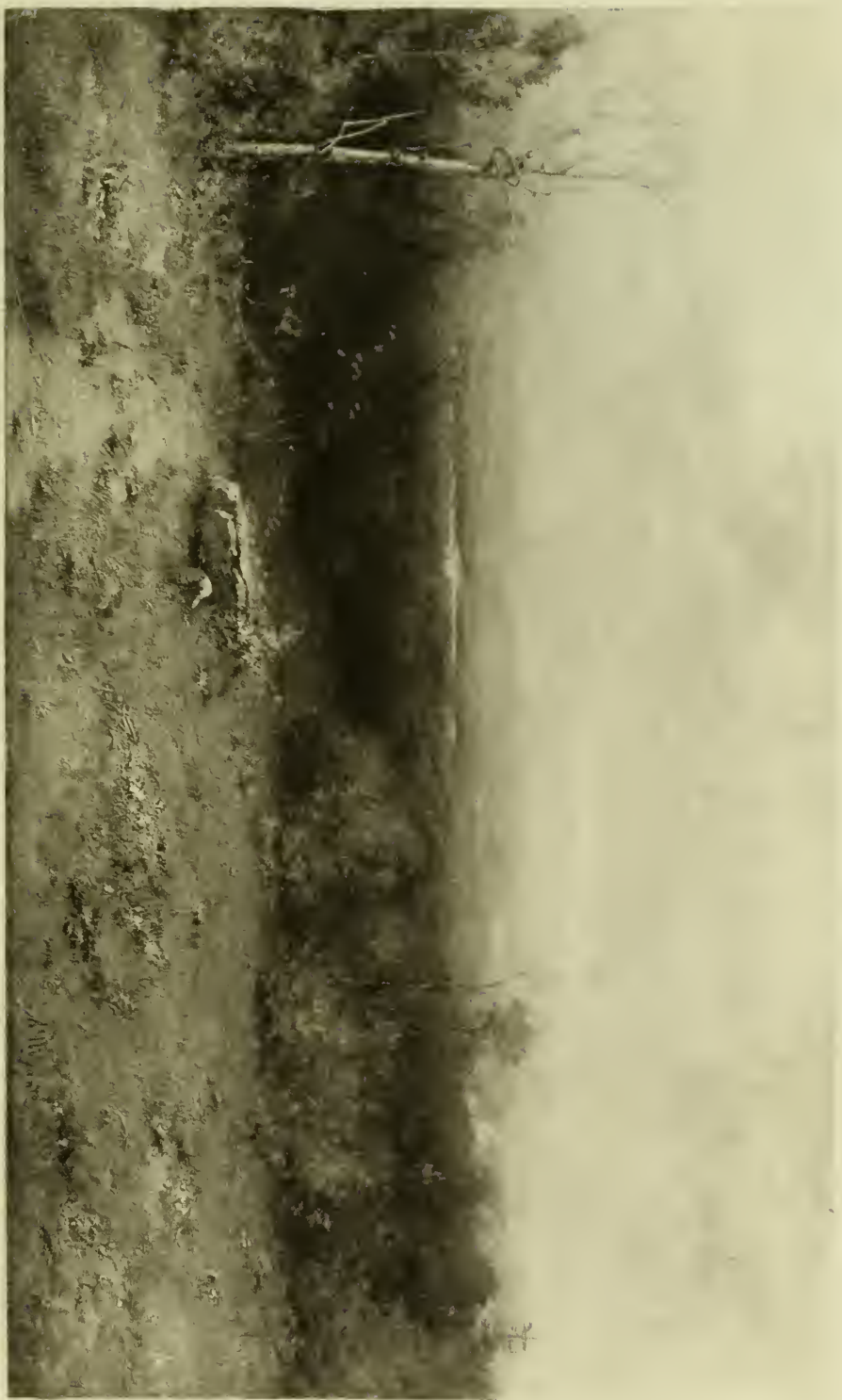
Height, 18 inches; width, 30 inches

Within the small dimensions of this canvas the painter has given a perfect illusion of expanse and aerial perspective. The composition is oblong; the horizon placed above the center. From an elevation one looks over a gradually declining wooded country, to the valley indicated by the stream below. The hills beyond recede into the uncertain atmospheric haze. Fires, indicated by notes of rising smoke, accent the distant plane. A path leads from the left foreground to a large rock, below which is indicated a female figure with white waist. A leafless tree breaks the horizon on the left, while on the right the composition is balanced by a group of low trees leading to the center, and showing the contour of the ground.

The picture is gray in tone and the effect depends not so much on color as relative values. Contrary to the traditional scheme of centering the composition with light, Wyant in this picture has arranged his gradations to lead to a central dark. Although delicate in feeling and effect, the painter has expressed the solidity of the earth and the enchanting charm of expanse.

Signed at the lower right, A. H. Wyant.

COLLECTION OF THE HON. W. A. CLARK.











[30]

## AUTUMN AFTERNOON

Height, 40 inches; width, 50 inches

It is in the late afternoon. The warm diffused light filters through gray clouds, and touches the distance in hues of subdued gold. The leaves have commenced to turn and the green grass of summer has disappeared. A small mountain brook runs quietly by the edge of a wood, reflecting the foliage in hues of brown and the sky in cool notes of gray. The shadow of the first plane is in low tones of brown contrasted by emerald green. From the central foreground a slender birch tree touched by golden light reaches to the top of the canvas, to the right of which a tree in fuller foliage blocks the vista. Gray rocks form the embankment of the stream, and this color is repeated at the left.

The composition is not altogether happy, but the color is essentially characteristic.

Signed at the lower right, A. H. Wyant, 1885.

[31]

## THE COMING STORM

Height, 16 inches; width, 20 inches

Wyant seldom attempted the dramatic or effects of action. The present example is a studio study of a natural effect impressed upon the mind of the painter. It has more spontaneity in the treatment than is usual with Wyant. It suggests Inness.

The painting is quite thin, in places hardly more than a transparent wash over the raw canvas. The palette is simple: black, white; yellow ochre; light red; and permanent blue.

Signed at the lower left, A. H. Wyant.

From the Wyant Sale, 1894.

[32]

## AN AUGUST DAY

Height, 14 inches; width, 17 inches

A group of dark trees on the right throw a shadow over the hilltop, from which one sees the sunlit valley and distant country below. The composition is circular in its arrangement, the light being concentrated in the center and the overhanging clouds triangularly breaking the corners of the canvas above. Two cows accent the central plane. The horizon is lost in heavy atmosphere, above which ominous cumulous clouds indicate a change of weather.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. GEORGE S. PALMER.











[ 33 ]

## MOUNTAIN LAKE

Height, 20 inches; width, 30 inches

From a high mountain clearing one looks downward over rugged rocky slopes to a lake which, reflecting the cool sky, forms the note of central attraction. The firmly modeled, rolling hills terminate the sky line, to the right of which one has a glimpse of a more distant mountain range. Dark gray clouds in the upper part of the sky confine the attention to the lighter cream-colored clouds that float over the horizon. A group of trees to the left, the foliage of which is masterfully modeled, form a characteristic arrangement.

The ledge of rock that breaks the first plane shows the sensitive and nervous handling of the painter in his favorite hues of gray. The pigment has been given suggestive texture to add solidity to the foreground. The sky is in delicate sequences of gray blue; the landscape in variations of brown and gold, contrasted by cool greens.

Signed at the lower right, A. H. Wyant.

[ 34 ]

## ADIRONDACK SOLITUDE

Height, 17 inches; width, 14¼ inches

A typical and temperamental Wyant in characteristic hues of gray, brown and neutral green. On the left a group of tall graceful trees is arranged in effective pattern against a clouded but luminous gray sky with a touch of blue hinting of fair weather.

The predominant colors of the first plane, which is in shadow, are dark green and brown. The pigment is given texture to suggest form and solidity, and the glazing gives a rich quality to the color.

Signed at the lower left, A. H. Wyant.

[ 35 ]

## SUMMER SILENCE

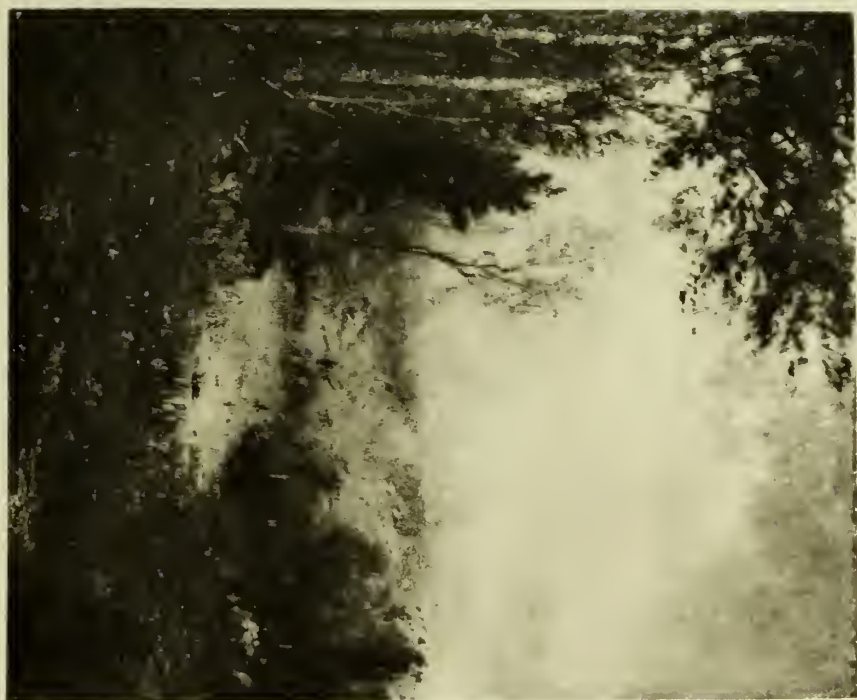
Height, 35 inches; width, 28 inches

A well-balanced classical composition of fine quality. The foreground, in shadow, is of subdued gray-green and brown. Two stately trees rise from the first plane, the foliage forming a pleasing pattern or foil, beyond which is a typical mountain vista. The sky is gray and pearl, with small passing clouds suggesting the sun that throws its warm light on the clearing below, forming an effective contrast to the middle distance, which is in subdued shadow.

Signed at the lower left, A. H. Wyant.

From the Wyant Sale.

Formerly in the Hearn Collection.











[ 36 ]

## SPRING

Height, 15 inches; width, 22¾ inches

A group of trees in early leaf rises from a hillside on the right, which slopes to a small lake in the center, reflecting its shadowed embankment. Beyond, the undulating landscape recedes to the distant horizon. It is painted in tender hues of warm gray-green, heightened in the light, while the soft shadows are in cool greens, over brown. The sky, veiled with film-like clouds, is in tints of warm gray, with a suggestion of pearly blue beyond. Notes of cool reflected light touch the bushes to the right. The pigment is heavily applied in the foreground to give solidity and suggest detail.

Signed at the lower left, A. H. Wyant.

EVANS COLLECTION, NATIONAL GALLERY, WASHINGTON.

[ 37 ]

## A WAYSIDE POOL

Height, 20 inches; width, 30 inches

An open landscape with gray rock ledges on either side of a pool which reflects the cool gray of the sky. The foreground, representing the uncultivated randomness of wild fields, is in varying hues of brown and neutral blue-green, the pigment texture suggesting naturalistic form. A row of trees, in shadow, appears in abrupt contrast against the sky on the right, beyond which the distant stretch of country is seen in faint warm sunlight. The sky, which unfortunately is not revealed in the reproduction, is exceptionally fine.

The light is concentrated on the clouds in the central area and emphasized by heavy pigment quality, bringing out in happy contrast the delicate ethereal field of azure beyond. One feels the ambient air, the solidity of the earth and the illimitable expanse of both.

Signed at the lower right, A. H. Wyant.











[38]

## HOUSATONIC VALLEY

Height, 24 inches; width, 36 inches

A low-lying valley with scattered trees and distant hills; clouds, faintly defined in hues of grayish blue, float languidly before the more distant area of ivory, becoming darker as they near the horizon. The trees on the right are in dark green, and this color is repeated in lighter hue with variations of ochre, in the shadow of the first plane. The sunlight of the middle distance is of light gold and gray-green. To the left a group of low trees balances the composition. Painted with a free-flowing brush.

Signed at the lower left, A. H. Wyant.

EVANS COLLECTION, NATIONAL GALLERY, WASHINGTON.

[39]

## SUMMER EVENING

Height, 14 inches; width, 22 inches

The sun has passed beyond the distant mountains and touches the clouds above with delicate hues of rose and gold. It is early autumn; the leaves have changed to a deep russet color, which is accentuated by the warm glow of evening. A lake in the middle ground reflects the cooler note of the upper sky.

The dominant colors of gold and brown are happily contrasted by the cool greens of the foreground hillside. This is an exquisite example of rich vibrant tone, produced by thin over-paintings and delicate, warm transparent glazes.

Signed at the lower left, A. H. Wyant.

[40]

## LANDSCAPE

Height, 20 inches; width, 28 inches

The first plane is in shadow. On the left, slender lacelike trees silhouette against the sky, confining the attention to the center of the canvas, where the sunlight hits the landscape in radiant hues of ochre. To the right a group of trees, with picturesque termination, make the contrast more effective. The clouded sky shows signs of changing weather.

Signed at the lower left, A. H. Wyant.

PROPERTY OF THE BROOKLYN MUSEUM.











[ 41 ]

## AUTUMN IN ARKVILLE

Height, 20 inches; width, 28¼ inches

A cold autumnal sky, with heavy gray-blue flying clouds, indicating wind. A distant glimpse of sunlight in hues of ochre focuses attention at the center of the composition. The horizon cuts the canvas just below the center, while it is crossed perpendicularly at the right by a group of trees, the leaves of which have been colored by early frosts. A slender leafless tree terminates the group at the left. A pathway leads into the picture from the right, to the left of which a pool reflects the cool grays of the sky. The fields are in hues of deep brown, relieved by the gray of outcropping rocks and occasional touches of green. The technique is vigorous and free.

The subject was repeated in the larger picture owned by the Rhode Island School of Design and also reproduced here.

Signed at the lower left, A. H. Wyant.

EVANS COLLECTION, NATIONAL GALLERY, WASHINGTON.

[42]

## ADIRONDACK VISTA

Height,  $24\frac{1}{2}$  inches; width,  $18\frac{1}{4}$  inches

A typical scene of an Adirondack mountain clearing, showing a valley with the distant gray mountain range which confines it.

On the right the edge of woods runs perpendicularly out of the canvas, the termination of the trees forming a decorative and picturesque pattern against the sky.

A path leads from the shadow of the foreground to the warm, sunlit clearing beyond. The point of focal concentration is emphasized by the note of a white house, before which is a tree in sunlight against a wooded background in shadow. A group of trees at the left, the edge of which is softened by a birch in delicate half tone, completes the composition. The sky is of silver gray with touches of gray-blue, the nearby foliage is in hues of brown and warm green, the lights are of ochre color.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. GEORGE S. PALMER.











[43]

## NOVEMBER

Height, 16 inches; width, 22 inches

Contrary to the usual practice of placing the foreground in shadow, it is here seen in sunlight. The dominant action follows this light from right to left and is then brought into the picture again by the direction of the road and the white house at the extreme left. Dark trees above direct the attention to the central light where the hillside, in shadow, sloping upwards to the right, forms an effective contrast against the clouded sky.

This little example is characteristic of the sensitive and decisive touch of the painter. Much of its charm is due to the well-considered texture and pigment quality.

Signed at the lower right, A. H. Wyant.

[44]

## A GRAY DAY

Height, 18 inches; width, 22 inches

A group of gnarled picturesque trees, on which few leaves remain, appear against the sky at the left of the composition. The light is concentrated on a lake in the middle ground, in contrast to which the first plane is placed in shadow. A range of rugged mountains form a distant barrier, above which the restless clouds show signs of changing weather. The prevailing tone of the picture is gray, with glimpses of pale blue in the

sky, touches of white in the clouds, blue in the water of the lake, green in the foreground and brown in the sparse foliage of the trees. The trees and a bush in line with them to the right are in shadow.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. RALPH KING.







[ 45 ]

## A WET AFTERNOON

Height, 26 inches; width, 39¼ inches

A row of young trees, in shadow against a light sky, runs diagonally toward the center of the canvas where the land extends in diminishing perspective. A glimpse of sky, under the trees to the right, enforces the dominant line, and is again echoed by the dark sky above, thus confining the focal point to the middle of the composition. A soft warm light from a clouded sun plays over the distance. The first plane is in shadow, relieved by a pool the form of which, leading into the picture from the right, accents the rhythmic theme. The manner and method are typical of the later work of Wyant.

Signed at the lower left, A. H. Wyant.

[ 46 ]

## KEENE VALLEY

Height, 35 inches; width, 28 inches

From the shadow at the edge of a wood one looks under slender graceful trees, the leafage of which decorates the upper part of the canvas, to a sunlit mountain vista beyond. A rippling brook flows toward the spectator and occupies the immediate foreground.

At the left a graceful tree termination confines the attention to the central area of the composition.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. CYRUS H. MCCORMICK.













## THE BROAD SILENT VALLEY

Height,  $60\frac{5}{8}$  inches; width,  $50\frac{1}{2}$  inches

One of the great works of Wyant, the purpose of which is not merely to represent a locality but to express the mood of the painter. It is akin to Rembrandt in its rich, full tonal quality and chiaroscuro. The composition is simple, the effect impressive.

A group of tall trees rise from the left foreground to the top of the canvas. The first plane is in shadow. The light is concentrated on the clouds in the center of the canvas above the gold-illuminated distance. A touch of light in the foreground indicates a marsh. This is repeated by the gray note of the water behind the trees. On the right a rocky ledge and the rise of ground which it forms, confines the attention to the center of the composition.

The predominating colors are variations of deep brown broken by blue-green. The clouds are of warm golden hue, contrasted by the blue-green of more distant sky.

Signed at the lower left, A. H. Wyant.

HEARN COLLECTION, METROPOLITAN MUSEUM OF ART.

[ 48 ]

## NOVEMBER DAY

Height, 18 inches; width, 36 inches

A prospect of lake and distant country is seen from a cleared hillside which forms the first plane. Dark, ominous wind-blown clouds hurry onwards. In striking and dramatic contrast to the distance, which is in deep shadow, the sun hits a white vaporous cloud, brought into further relief by a picturesque group of trees to the right. A figure with white cap watches the approaching storm.

Signed at the lower left, A. H. Wyant.

[ 49 ]

## IN THE HOLLOW

Height, 10½ inches; width, 17 inches

This is a most interesting transcript from nature. The quiet and repose of the artist's soul has been rudely awakened by the rugged, wild and destructive aspect of nature. The quiet, soft distant vista disappears and the material earth cuts an insistent line against a menacing sky. It is in the fall; the wind is blowing. Scattered twigs and branches strew the ground. A group of young trees bravely resist the elements. One to the right has fallen.

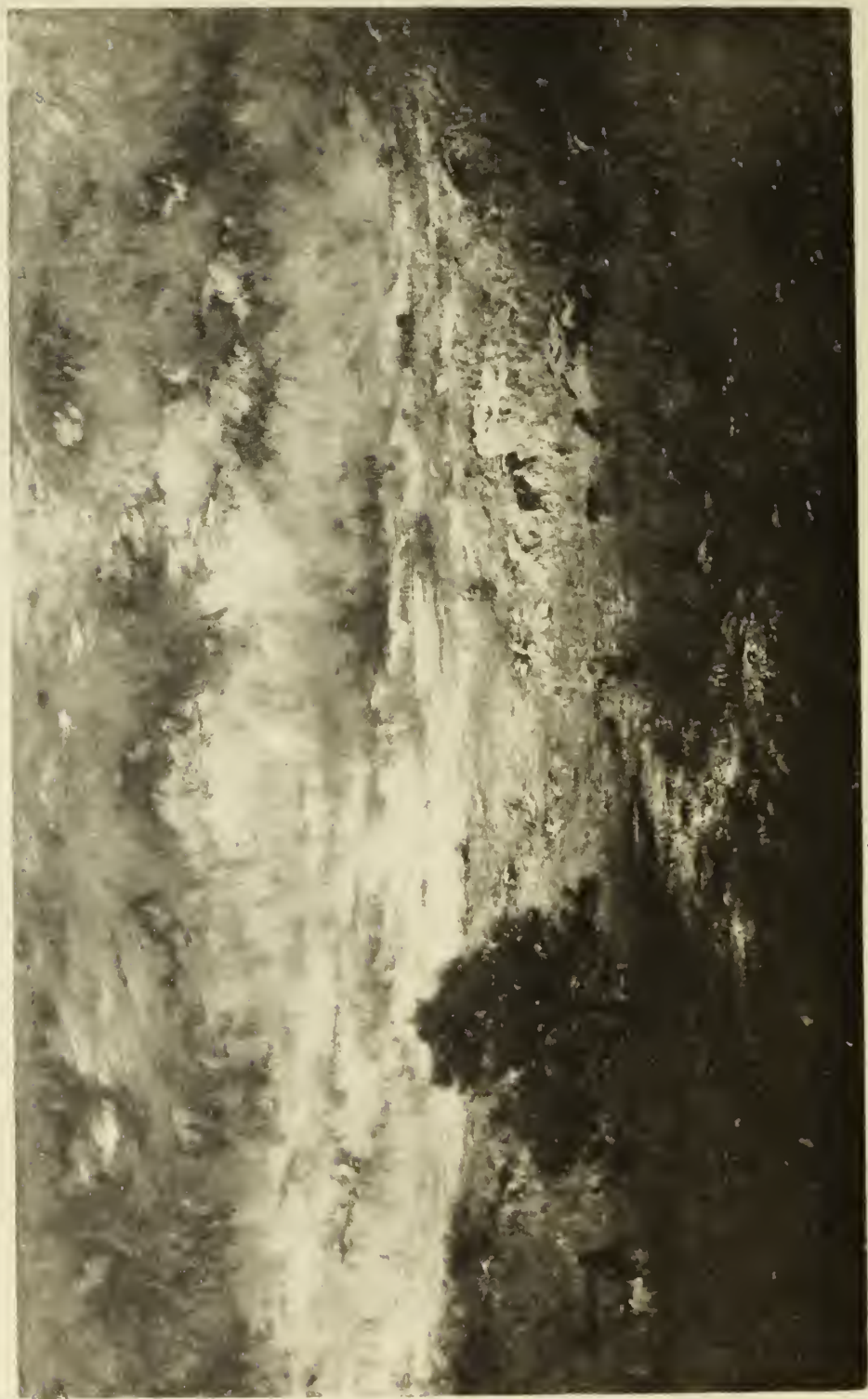
Signed at the lower left, A. H. Wyant.













[ 50 ]

## ANY MAN'S LAND

Height, 18½ inches; width, 30½ inches

One of the most dramatic and powerful pictures painted by Wyant. A sense of the unrelenting and irresistible force of nature is expressed in the action of the clouds, the dark ominous shadows, and the massive rocks in the sunlit distance.

Dark clouds hurry horizontally across the upper section of the composition. The sun hits the central cloud area and casts its fleeting radiance over the distant hills, which form a barrier to the perspective. It is a desolate expanse of country, sparsely grown.

A single tree in deep shadow is seen at the left, and a stream winding through marshy land reflects the sky in the foreground. It is in the fall of the year. The predominant colors are brown, black and gray, the distance yellow ochre and light gray, with a note of effective contrast in a touch of blue-green in the upper sky.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. J. WILLIAM CLARKE.

[ 51 ]

## SILVER BIRCHES

Height, 20 inches; width, 16 inches

Illustrating the later method of sketching from nature, showing generalization of form and unity of impression, with free and expressive brushwork. The arrangement has more to do with lighting than the disposition of the objects.

Looking from an open space bordered on either side by tall slender birch trees, one sees the intricate forms of deep woods. The shadow is confined to the center of the canvas, from which a fir tree rises to the upper part of the canvas.

Signed at the lower right, A. H. Wyant.

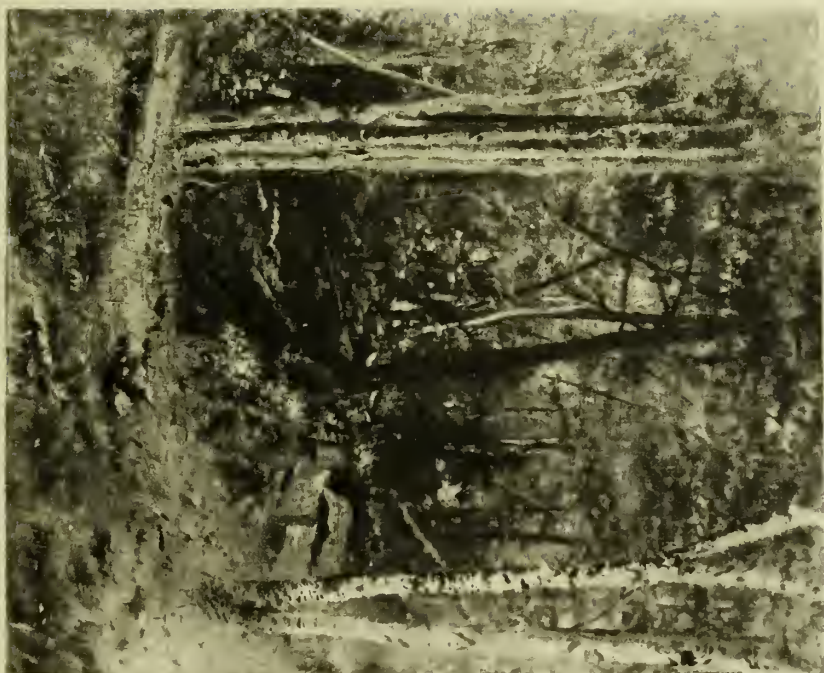
[ 52 ]

## WOOD INTERIOR

Height, 17 inches; width, 14 inches

Three trees rise from the shadow of the first plane against the diffused light of the wood which forms the background. The sun-illuminated rocks of the second plane form the high light. A touch of sky is indicated through the trees in the upper part of the picture.

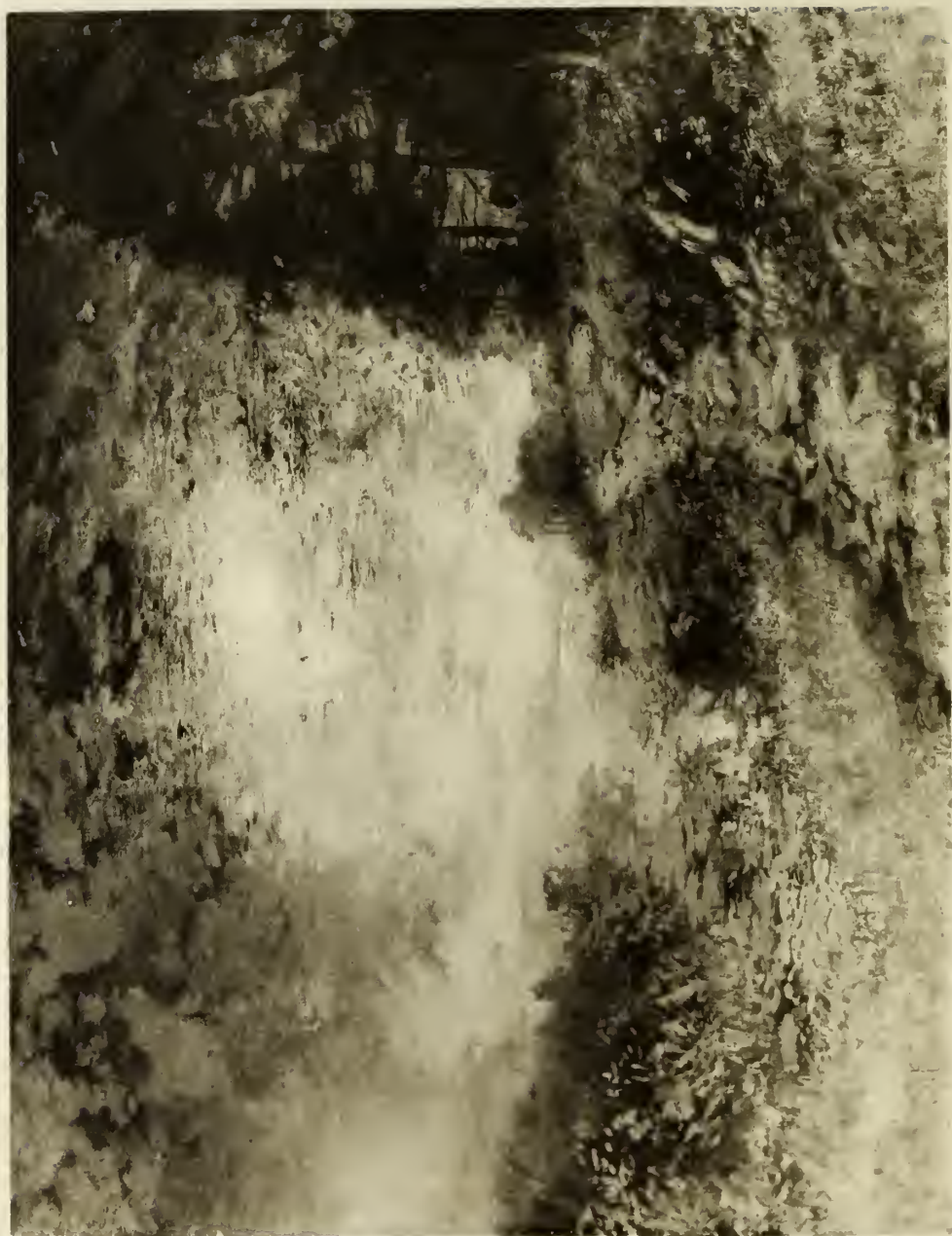
Signed at the lower right, A. H. Wyant.













[53]

## MOONLIGHT AND FROST

Height, 28 inches; width, 36 inches

A path approaches from the edge of a lake, the distant shore of which is faintly discernible. On the right a dark group of trees rises to the top of the canvas. The full moon shines through vaporous clouds, casting an orbéd radiance and diffusing its silvery light over the landscape. Above, the clouds merge into the indefinite forms of night. It is freely painted over an unprepared canvas and lacks something of the rich quality and depth of tone seen in many of Wyant's pictures produced by glazing. The color scheme is in various tones of gray, gray-brown, and a suggestion of gray-purple in the sky, in contrast to which the halo surrounding the moon is of a light silvery green-blue.

Signed at the left, A. H. Wyant.

PROPERTY OF THE BROOKLYN MUSEUM.

[ 54 ]

## WOODLAND STUDY

Height, 12 inches; width, 16 inches

A late sketch from nature, particularly interesting for comparison with early studies. Here the problem of light and relative values, of texture, surface quality and color assume a significance quite different from the more photographic rendering of the early studies from nature. Individual details are sacrificed to the larger forms, the realization of the part to the comprehension of the whole. As a result we see greater carrying power and volume, and the subjection of irrelevant detail.

Signed at the lower left, A Sketch, A. H. Wyant.

COLLECTION OF MR. CHARLES W. GOULD.

[ 55 ]

## ROCKS WITH WATERFALL

Height, 18 inches; width, 24 inches

Although this is an unfinished picture, it is extremely interesting to the student of Wyant in exemplifying his method and manner of painting. The form is rendered carefully but vigorously in a transparent hue of burnt sienna, blue and emerald. Over this, the cooler and more opaque color was added, the light being emphasized in the waterfall. This picture was much admired by Winslow Homer.

Signed at the lower left, A. H. Wyant, 1881.

FORMERLY OWNED BY THE LATE MR. GUSTAV REICHARD.













[56]

## AFTERNOON

Height, 9 inches; width, 14 inches

The composition is focused in the center, where the sloping ground of the middle plane is brought in abrupt contrast to the distance and emphasized by a delicate cloud shadow. From a basinlike formation, the ground rises to the right, the undulating contour of which is accentuated by light ochre-gray outcropping rocks. A mountain, in faint pearly blue silhouette, forms the distant sky line.

Signed at the lower right, A. H. Wyant.

THE MUSEUM OF ART, WORCESTER, MASS.

[57]

## THE LONELY FARMHOUSE

Height, 14½ inches; width, 20½ inches

In an oblong composition the horizon is placed below the center of the canvas. The foreground is in shadow, relieved only by a note of sky color in a nearby pool, and a suggestion of outcropping rocks.

A hedge of tender growth leads into the picture from the left, above which a single tree is given prominence against the sky. The golden sunlit distance is emphasized by a low white house with open door, to the right of which is a group of protecting trees.

Signed at the lower right, A. H. Wyant.

From the Wyant Sale, 1894.

COLLECTION OF THE HON. W. A. CLARKE.

[58]

## AN OLD BEECH

Height, 16 inches; width, 22 inches

Looking into a deep woods, the shadow forming the central area, against which a finely modeled beech tree rises from the foreground to the upper termination of the canvas. The first plane is in soft sunlight. Pigment texture plays an important part in the suggestion of the form.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. W. A. WHITE.













[59]

## DRIFTING CLOUDS

Height, 18¼ inches; width, 26 inches

A supremely fine rendering of cloud form, painted thinly over a new canvas, with free brushing and unrestrained enthusiasm. A flat barren country stretches in unbroken expanse to the extreme distance, where low-lying hills catch the fleeting rays of golden sunlight.

A dark picturesque tree breaks against the sky at the right, while the central area is occupied by a marshland stream, reflecting the cool notes of the sky. The ground is laid in with a glaze of burnt sienna and black, over which the cooler greens and grays have been thinly painted. The sky is modeled almost in monotone, with accents of cream-white on the central clouds and gray-brown in the shadow. In the upper sky are indications of the clear blue beyond.

Signed at the lower left, A. H. Wyant.

COLLECTION OF MR. SIDNEY CURTIS.

## PASSING SHADOWS

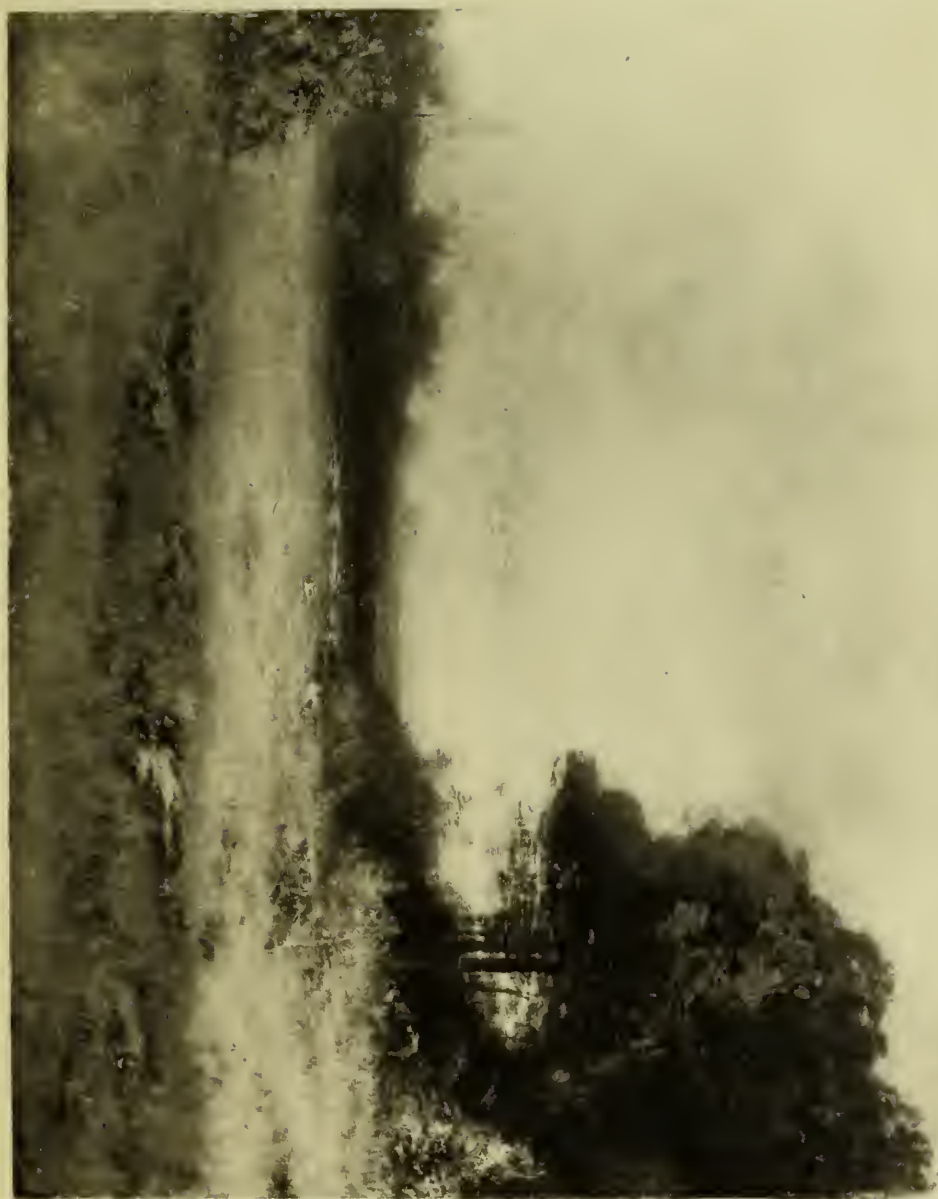
Height,  $28\frac{3}{8}$  inches; width,  $35\frac{3}{8}$  inches

The composition is extremely simple. The horizon cuts the canvas somewhat below the center. On the right is a dark group of trees, picturesque in outline, suggesting Corot. The foreground is in shadow colors of neutral gray-green. Note the significant touches of dark, leading the eye from the right. The sunlight of the first plane is in warm hues suggesting yellow ochre, while the distance is in cloud shadow. The sky is painted in variations of gray, the light being concentrated on the large floating clouds in the center. To the left, fleecy clouds of darker hue move slowly. A touch of distant blue is effectively placed in the upper part of the sky.

Over a warm underground of transparent color, heavy pigment was added to give quality of surface and texture. On this the painting was continued with thin opaque color, using medium. Thus the trees on the right are very freely rendered, while the bushes that border their edge are laid in suggestively with the palette knife.

Signed at the lower right, A. H. Wyant.

COLLECTION OF MR. JACOB H. SCHIFF.





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